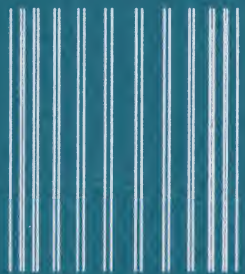




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To George D. Woods
from his friend
Lyndon B. Johnson

President Johnson and George Woods

George Woods and the World Bank

A Twentieth-Century Horatio Alger

ROBERT W. OLIVER

On January 1, 1963, at age sixty-two, George David Woods became the fourth president of the World Bank, serving a full five-year term—plus three months. He was succeeded by Robert McNamara, secretary of defense under John F. Kennedy and Lyndon B. Johnson. Woods had been a confidant to Eugene Black, the third president of the World Bank, in part because Woods and the First Boston Corporation helped Black to market the bonds of the World Bank. Black and Woods spoke by telephone almost daily, and Black entrusted Woods with a number of important overseas missions.

In August 1962 at the White House, President John F. Kennedy personally urged Woods to accept the position. Kennedy told Woods, in effect: Everything we in the United States have done since the end of the war, including the Marshall Plan, to try to build a peaceful and stable world is threatened by the growing gap between the poor and the rich countries. If that is not solved, it is going to cause the collapse of our policies, including American foreign policy. We have to do something about this, and I think the World Bank, of the institutions available, is the most promising. This is our chosen instrument, and I want you, George Woods, to be the one to make the Bank a bridge between the poor and the rich countries.

George Woods had a knack for gaining people's confidence that was compounded by integrity, a brilliant mind, and a prodigious capacity for work. A career in investment banking at First Boston, the surviving corporation of Harris, Forbes and Company, and at the World Bank led a poor boy from Brooklyn to become familiar with presidents, ministers, and ambassadors the world over. As banker to the world, he wielded great power.

George Woods was born not to wealth but to a life of long hours and hard work. Business was his life. Golfing and athletics and singing and dancing did not interest him. A registered Republican, he took no great interest in politics. If he had outside interests, they were the theater and dining well. The *New York Times* wrote about him in 1964, "Sometimes they call him 'the radical from Wall Street,' but George Woods is not a radical. He is an innovator."

George was born in Boston on July 27, 1901, to John and Laura (Rhodes) Woods. His father was a worker in the Boston Navy yard when Laura married him, but they soon moved to Brooklyn, in part to be closer to Laura's parents. It was there that George's only sibling, a younger sister, Grace, was born in 1904. That same year, his parents' short and unhappy marriage ended with John's death from heart disease and cirrhosis of the liver, conditions probably caused by excessive drinking.

The Woodses were desperately poor after John died. George was three and Grace, not yet one. George's mother worked at sewing, making things for people, and repairing things. When Grace was old enough, she contributed to the family by babysitting. George worked after school. In a March 16, 1986, interview with me, Grace Woods Johnson observed of her family:

Our whole life was just the three of us. . . . We were never affluent, but my mother was a very happy woman. She adored her children and that kept us from being underprivileged. We were certainly underprivileged with our contemporaries, our peers. We weren't wholly accepted. But at home we could do no wrong. . . . Mother loved George unbelievably. . . . She just thought George was perfect, and I sort of went along with that too.

When George was a little boy in Brooklyn, he would sweep the sidewalks and clean the brass of a Doctor Treadwell who lived in the neighborhood. Treadwell thought highly of the boy and commented to George's mother, "That little fellow is going to grow up to be president of the United States." It must have been some-

thing in his attitude in performing that menial duty before he went to school. Everything George Woods did, he did thoroughly.

George, with large, black eyes and very dark eyebrows that almost grew together, was sober, even as a child. Although he was to grow to almost six feet tall, he was tiny, even in high school, and he kept “small” signs on his desk: “Never cross a small man.” Though younger, Grace was taller and more athletic than her brother. It was she who taught George to roller-skate and ride a bicycle.

George’s dislike of athletics was well known. After a long article about him appeared in *Fortune* magazine in 1959, a friend wrote to him playfully, “What’s that bunk about your being opposed to physical exercise of any kind? Hell, I remember once you walked up a whole flight of stairs to a speakeasy on 56th Street.” When he was younger, George joined the Boy Scouts but gave them up when he discovered that camping was required. If he could ride, he wouldn’t walk; if he could sit, he wouldn’t stand. He was mentally alert but physically lazy.

He participated in YMCA activities in which he did learn to swim, though he preferred to float. At high school sorority and fraternity dances, he would stand beside the piano fascinated by the music, though he was a lazy dancer. He loved the theater but refused well into the twenties to wear a tuxedo—even when the other men in his party wore tuxedos and his date, an evening gown. If George couldn’t do something well, he didn’t attempt it. He was not agile. He was not good at languages, so he didn’t bother to learn any. Woods seemed to know his own capabilities. He was not competitive except in banking, and he was very good at that.

It was his mother’s idea that George should go to Boys’ Commercial High School in Brooklyn rather than, say, Brooklyn Prep or Erasmus Hall High School. Neither George nor Grace could afford college. George was a good student, but he did not pass a necessary secretarial course because he was not interested,



George Woods, photographed at his office in the World Bank, June 1966

so he had to stay an additional term. That's when he started to work in the school's bank and attracted the attention of Gilbert J. Raynor, the assistant principal, who recommended the young man for a position as office boy at Harris, Forbes and Company, a leading underwriter of municipal and utility bonds. George wished "to improve his position"; he had been working after school for five months for a local apron manufacturer earning six dollars a week.

On June 17, 1918, Woods began his career with Harris, Forbes in Manhattan. He kept a small photograph of the headlines that appeared in the *New York Times* that first day. The Austrian army had penetrated across the Piave River in northeastern Italy, while the Americans had fired seven thousand gas shells during the

preceding forty-eight hours and had inflicted heavy casualties on the Kaiser's favorite divisions. The armistice was still five months away, war was increasingly fierce, and office boys of the dependable caliber of George Woods, not yet seventeen, were in short supply.

When Harry Addinsell, who had been with Harris, Forbes since 1904, returned to his job after World War I, he found a new office boy looking up at him with large, black eyes from behind the reception desk. George Woods reported to Addinsell and to Charles W. Beal, the executive vice-president "who knew practically everything there was to know about corporate financing—debentures and unsecured loans." Phillip Krauthoff, another vice-president, induced Woods to enroll in night classes at the American Institute for Banking and at New York University. Krauthoff would confront Woods in the mornings and question him about what he had learned the night before. Woods frequently claimed that Addinsell and Krauthoff had brought him up. "He brought himself up," Addinsell would reply.

Woods's apprenticeship for the World Bank had begun. Although he began as an office boy in the buying, or underwriting, department, he quickly assumed responsibility for helping clients put together a bond package that could be marketed. He helped with long-range corporate planning so that, if and when firms needed to raise capital, they could do so with expedition and on favorable terms. Woods was associated primarily with the underwriting side, on advising clients, that is to say, on how to plan for their long-run future.

In 1921, at the age of twenty-six, George Woods became a vice-president of Harris, Forbes. He went on his first international assignment in 1928, to Japan, to arrange the financing of the Nippon Electric Company. Through a series of mergers, Harris, Forbes eventually became the First Boston Corporation; in 1951 at age fifty, Woods became chairman of the board. It was a phenomenal rags-to-riches success story. Woods had acquired the

educational capital for success. In a way, the pattern of his development may have influenced the model he promoted for the development of less-privileged countries.

George Woods was Kennedy's choice for president of the World Bank. He was Eugene Black's choice as well. Woods was better qualified to head the World Bank than Eugene Black had been at the time of Black's own appointment as the United States executive director. Woods had had a longer exposure to the problems of developing nations and a wider exposure to American securities markets. Thanks to missions to India, Pakistan, and the Philippines, and the negotiations with Egypt on Suez Canal compensation that Black had entrusted to him, he also had some knowledge of World Bank operations and personnel. Besides, the time was ripe for a more active president.

The Woods years at the World Bank were a period during which the organization grew from 81 member states to 107 (22 being newly independent states in Africa) and was transformed from a relatively passive investment bank deriving its resources from the guarantees primarily of its wealthier member governments to an active development-finance agency that sought to advise the less-developed countries on how to achieve more rapid per capita economic growth.

This transformation did not occur overnight. In a sense, it had begun with the first Bank loan to a less-developed country (Chile) as the Bank used its leverage to influence the terms and conditions of lending. By 1955, with the establishment of the Economic Development Institute under the noted British economist Alec Cairncross, the Bank had begun to teach government officials from less-developed countries about the economics of growth. In 1956, the World Bank spawned the International Finance Corporation and, in 1960, the International Development Association. Collectively, they became known as the World Bank Group.

Andrew M. Kamarck, director of the Economics Department of the World Bank from 1965 to 1970, describes approaches to economic development in the foreword to my book *George Woods and the World Bank* as follows:

The process of economic development is too complex to be managed by a single policy prescription. But, bearing in mind this reservation, there is a fundamental difference between those who emphasize the dependence of development in the poor countries on the volume of the transfer of resources from rich to poor and those who, instead, emphasize that development depends, first and foremost, on improvement in the allocation and management of the resources (in the widest sense) at the command of the poor country. In simple terms, the difference is between those who emphasize giving a starving man enough fish for a meal and those who believe it is better to equip him with a fishing pole and teach him to fish. Both the “transfers” and the “economic management” partisans recognize the importance of the other policy, but the different emphasis results in very different methods of operation—and results.

George Woods subscribed to the latter policy. The World Bank Group was in place when he became its president, but under his leadership the focus of the bank was on helping countries to learn to help themselves, to give them the means for economic independence, through a close collaboration of bank staff whose experience and knowledge in the borrower nation helped institute policy and administrative reforms. He set out to make the lending of the International Development Association (IDA), the grant-type wing of the World Bank Group, more important than the World Bank itself. Woods knew about investment banking, but once he perceived that the IDA might finance expenditures whose amortization could be as long as fifty years with no interest, his concept of development assistance changed. Though IDA loans had to meet the same rigid standards as Bank loans, many more countries could receive assistance, and the amounts could be greater. IDA credits increased during the Woods years from 33 in seventeen countries (equaling \$367 million) to 112 in thirty-eight countries (equaling \$1,744.5 million).

IDA loans were more difficult to assess than Bank loans. Teams of economists were needed, Woods felt, and development planning based upon many kinds of information in all of the Bank’s developing countries seemed to be in order. The Bank needed to institute a partnership relationship with its client governments.

Woods chose as his chief economist Irving S. Friedman, a Columbia University Ph.D. who had been in the Treasury Department and had served in the International Monetary Fund as director of the Exchange Restrictions Department before coming to the World Bank. Woods knew about the systematic country analyses done on Friedman's advice in the Fund, and he wanted the Bank to have a similar capacity. With the expanded staff of economists that Woods favored (the staff increased from twenty-nine economists to eighty during his presidency), Friedman was able to arrange annual reviews for all borrowing member countries and to provide statistical and other research services to client countries as well as to other international institutions and consultative groups.

Friedman also recommended that annual IDA grants be increased to one billion dollars a year (from less than one billion over five years). Woods backed Friedman and fought for this increase almost to the bitter end of his presidency. In late 1967, in a superb address to the Swedish Banks Association, Woods called for "A Grand Assize"—assessing the world's record of prospects for growth to round off "our faltering decade of development with a genuine reformulation of policy."

Woods and Friedman, however, were facing a Sisyphean task. In the late 1950s, the United States had begun to run growing balance-of-payments deficits due, in part, to European and Japanese recovery from the war, the undervalued price of gold (thirty-five dollars an ounce), and the increasing outflow of capital. IDA dollar loans were discouraged because the loans were not spent entirely in the United States, and Congress became more and more hostile to IDA commitments, indeed, to foreign aid as a whole.

Woods became increasingly frustrated with the American Treasury Department, which was responsible for explaining the Bank's program in Congress. He even became frustrated with some of the Bank's executive directors. But, through it all, his underlying wisdom prevailed.

For the first time, under Woods, the Bank Group said that a great deal more could be done if more good projects could be identified, particularly if they could be financed by IDA. Woods changed the thinking in the Bank; he ultimately changed the thinking of the major donor nations. It was probably his most



Twenty-two African nations became members of the World Bank during Woods's tenure as president; Woods with President Jomo Kenyatta in Kenya, 1964

important victory. Crucially important to development, Woods argued, was the evolution of policies that would give increasingly productive employment to the rural population. An essential condition for such an evolution is "agrarian reform" in the broadest sense—including improvement not only in land utilization and, where appropriate, in tenure arrangements, but also in government agricultural services, in price incentives and other economic policies, in marketing, and in the supply of credit.

Agriculture should be treated as a system, according to Woods, with each component linked in a chain: research to develop tech-

nology, extension to spread knowledge, credit to finance it, and roads to move its products. Woods sought to finance the whole project (or chain of projects), and he substantially expanded lending for broad agricultural development projects, including land settlement, farm credit, equipment, livestock production, fertilizer, and seed improvement, as well as for irrigation and flood control projects that were favored before he came.

Woods virtually began lending for education—putting money into vocational, technical, and secondary schools to create a pool of trained workers required for economic development and into teacher education in order to provide the educators necessary for the schools. To speed up the identification of agricultural and educational projects for financial support, he recognized the importance of, and cooperated with, the specialized agencies of the United Nations, negotiating partnership agreements with the Food and Agriculture Organization and the United Nations Education, Scientific and Cultural Organization in particular.

Woods made new resources available to the International Finance Corporation (IFC), the arm of the World Bank that can lend to private industry directly or through development banks, and he improved the loans for projects by increasing the technical-assistance content of Bank, IDA, and IFC commitments. He supported dams in the Indus Valley, helped to bring the Green Revolution to India (so that the country was transformed from being a food-importer threatened by famine to being self-sufficient), and he greatly increased IDA lending to Africa.

George Woods was an activist president who reshaped the World Bank and increased the number of Bank loans from 333 in sixty-one countries equaling \$6,836 million to 194 loans equaling \$11 billion. Membership grew not only in the Bank, but also in the IDA (from sixty-seven members to ninety-eight) and in the IFC (from seventy-one members to eighty-five). The International Development Agency and the Bank were entering into forty-five commitments a year when Woods arrived; at the end of his tenure this number had increased to sixty-six.

Irving Friedman, who ate lunch with George Woods “many, many, many times” and with whom Woods had an almost symbiotic relationship, said:

You couldn’t impress Woods with your position, or your money, or the way you looked, or the clothing you wore, or the car and the chauffeur you had driving around. It just didn’t impress him at all.

He enjoyed people for what they were rather than as part of a social group. He didn’t . . . refer to the fact that “I had dinner with the former French Ambassador” . . . or something like that. He was a very one-on-one kind of a person. . . . Because of this one-on-one relationship, he was rarely on stage. You rarely saw him in a public . . . capacity. He was always a very intimate person. . . .

He seemed to take a great delight in the mobility of American society. He never talked about his own mobility. When you talked to him, you wondered if he was talking about himself. He didn’t talk about himself. He was always talking about [his experience] in semi-philosophical terms. He was a great admirer of the American system.

David Lilienthal, former head of the Tennessee Valley Authority, was well aware of Woods’s good work and unassuming style. He was particularly impressed after visiting Woods in his tiny World Bank office at the United Nations headquarters in New York. Woods had emerged alone to greet him and apologized, saying, “I’m sorry. They didn’t tell me you were waiting.” Lilienthal noted that Woods wore a “warm grin and a welcoming glint of the eye that marked him off from any banker [he had] ever known—and most other men who have had their way for decades.” Lilienthal later wrote about Woods, “Few are the men who have great power over the lives of others and can remain unaffected by that fact. Harry Truman was the greatest example I have known. But George Woods, though different in almost every other way, runs him a close second.”

This article has been adapted from Professor Oliver’s *George Woods and the World Bank* (Boulder: Lynne Rienner, 1994). George Woods died in 1982, leaving a substantial portion of his estate to the Rare Book and Manuscript Library; the manuscript reading room is named in his honor. Professor Oliver’s interviews relating to Woods are in the Oral History Collection of Columbia University and in the archives of the World Bank.



Illus. 1. Peter Thomas forming a sheet

Paper: A Common Ground

Selections from an Exhibition

JANE RODGERS SIEGEL

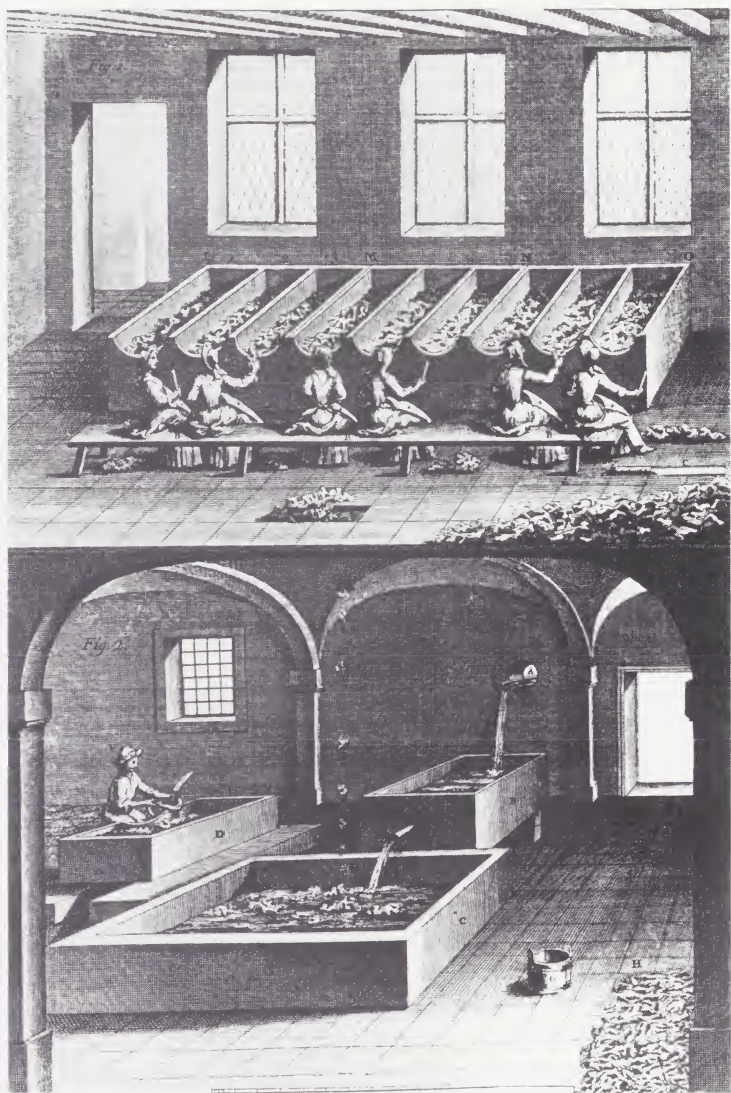
“Paper: A Common Ground” was an exhibition that traced the history of papermaking from its origins in China to the modern revival of hand papermaking. The craft of hand papermaking and the technology of machine fabrication were illustrated by a variety of sources, and many forms of writing material, both paper and non-paper, were on view. Below is a selection from the exhibition providing an overview of western hand papermaking.

Paper has been made and used for close to two thousand years in China, and for a mere seven hundred years or so in Europe. Techniques changed slowly but dramatically until the revolutionary invention of papermaking machines in the early 1800s.

An increase in population and the revival of commerce in the thirteenth century made western, capital-intensive papermaking possible and necessary. The growth of universities and the rise of a secular book trade also contributed to the demand for paper. But nothing affected the trade as much as the invention of printing from moveable types. Gutenberg’s famous 42-line Bible was printed in an edition of about 145 copies on paper and only a few on vellum. Printing required an inexpensive, easily available material, and parchment could not be produced in the quantities required by the burgeoning printing trade. The story of paper in the five centuries since the invention of printing has been one of finding easier, cheaper ways to make paper to meet the ever-increasing demand for it.

What Is Paper?

True paper is a sheet made of cellulose fiber (from mulberry, flax, cotton, wood, or other substances) that has been beaten and macerated in water until the fibers separate, then is lifted from the



Illus. 2. Top: Sorting and cutting the rags; Bottom: Fermentation tanks

water on a screen or mold and dried. The sheet of matted fiber is paper. Sizing agents are added to reduce penetration of liquids; fillers, dyes, pigments, and strengtheners also can be added.

The Invention of Paper in China

Paper was invented by the Chinese. The traditional story is that a Chinese court official named Ts'ai Lun invented paper in 105 A.D. He presented a report in that year to the Empress, but paper had probably already been in use for some time; he may have merely been informing her of improvements in its manufacture.

The Earliest Paper

The earliest paper was made in a simple fashion. The paper-maker floated stretched fabric molds in a stream or vat, poured in the prepared fibers, raised the mold carefully to spread the fibers evenly throughout the sheet, then stored the molds upright to dry—often around a fire. When dry, the paper could be peeled off the mold.

Linen Rags as a Fiber Source

Papermaking made its first European appearance in Spain, which in the eleventh century was under Islamic control. Early Spanish paper looked like Arabic paper because it was formed in a reed mold, but it was made of a different fiber: flax.

The best fiber available in the West was flax and its end-product, linen cloth. Considerable effort is needed to break down cloth into fibers to make paper, so the Europeans used water-wheels to run trip-hammers to stamp the rags.

Preparation of the “Stuff”

The hardest part of papermaking was the preparation of the pulp. Rag required a lot of sorting, fermenting, beating, and washing to make a white pulp—six to eight months or more. The first step was the preparation of the rags. The rags were carefully fermented in a process taking up to six or eight months, which was meant to whiten the rags and break down the fibers. They would then be sorted by quality and either set out in fields and wet down

Chartarius. Der Papprer.

EX vetulis pannis tenuem contexo papyrum,
Vertitur in gyros dum mola scabra suos.
In tabulis olim sua scripsit verba vetustas,
Quas rudis ex cæra dextra liquente dabat.



Cum mera simplicitas ævo rarissima nostro,
Et merus in terris scribere iussit amor.
Principibus nostris vix sufficit aurea charta,
Sit licet aurata sæpe notata manu.
Fama vetus nulli certos adscripsit honores,
Istius inuentor qui prior artis erat.

C 4 Concinn-

Illus. 3. Papermill showing stampers, the mill wheel, the press, and the vatman

or left to rot in heaps in the mill. This long process was shortened for cruder grades of paper and later was replaced by cooking and bleaching. After the initial fermentation, the rags would be carefully cut into pieces of two square inches or less and sorted to fine distinctions of quality. A heavy rag included with finer ones could throw off the careful timing of the stamping.

Illustration 2: This engraving from Joseph Jérôme le Français de Lalande, *Art de faire le papier* (Paris: Desaint et Saillant, 1761), shows the sorting and cutting of the rags, a job often done by women, as well as tanks in which the rags ferment. Lalande describes at length the importance of fiber preparation to the quality of the final product.

The Need for Water

A mill required both a source of power (a mill stream) and an ample source of clear water. Large amounts of water flowed through the rag preparation process to clean the fibers of all impurities: one kilogram of paper takes twelve hundred liters of water in hand papermaking, sixty-seven liters in modern machine mills. That much water is hard to find, which is why mills tend to cluster in places such as Newton, Massachusetts, Maidstone, England, and Valeyre, France. In some areas it was easier to devise elaborate filtration systems than to find clean water.

Beating vs. Stamping

The hollander beater was invented by the Dutch in the mid-seventeenth century because most of Holland was too flat to provide water power to run stamping mills, and windmills were not strong enough. The hollander can process rags in four to five hours; stamping mills take more than a day. It was believed that the hollander produced shorter fibers, and, therefore, weaker papers, but its economic advantages were compelling.

Illustration 3: In this woodcut by Jost Amman from Hartmann Schopper, *Panoplia Omnium Illiberalium Mechanicarum aut Seditiarum Artium Genera Continens* (Frankfurt: Sigismund Feyerabend, 1568), you can see the stampers on the left, the mill

wheel through the window, and, behind the vatman, who uses an oddly proportioned mold, the press (see below).

Papermaking was one of the earliest large industries, with factory-like facilities even before machines were introduced. It was also among the earliest ones to mechanize and to have protests against the new devices. By the end of the eighteenth century, steam power was being used to run such things as pumps, ragcutters, rag dusters, and machines to agitate pulp waiting for the vat.

Forming the Sheet, Pressing, and Drying

Once the rags were broken down into pulp, they were dumped into the vat and diluted further with water. A furnace in the side of the vat kept the liquid, called “stuff,” warm, and there was a rotating “hog” to keep the fibers from settling.

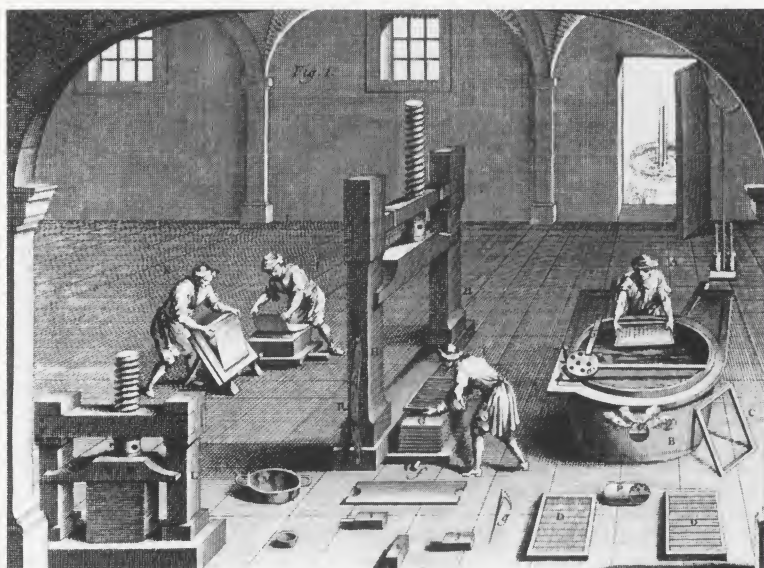
A team of three made the paper: the vatman, who dipped the molds into the vat, then lifted them up and gave them the shake that locked the fibers together; the coucher, who took the mold with the formed sheet and “couched” or deposited the waterleaf on the pile, handing the mold back to the vatman; and the layer, who would take the completed post, or pile of sheets, alternated with felts, to the press. Such a team could produce fifteen hundred to four thousand sheets of paper a day.

A group of five or six would be needed to pull at the bar of the standing press, squeezing out forty percent of the height of the stack. The layer would then take the post, separate the sheets from the felts, press them again, and hang them up to dry.

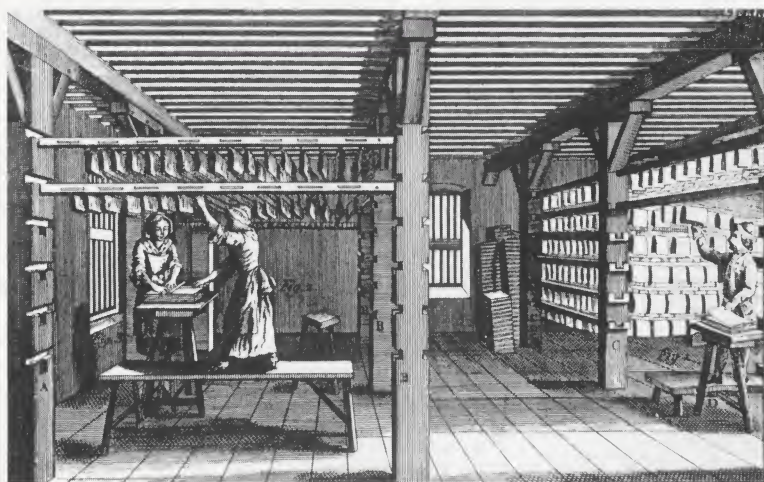
Illustration 4: An engraving from Lalande, with (right to left) the vatman at his heated vat, the coucher adding a sheet to the post, the press, and the layboys.

The Drying Loft

Illustration 5: The sheets were hung to dry in “spurs,” groups of seven or eight sheets. Conditions in the drying loft were carefully monitored and controlled. The dry sheets were taken down and then sized. From “Papetterie” in Denis Diderot, *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers* . . . , 3rd ed. (Livourne: Imprimerie des éditeurs, 1770–1775).



Illus. 4. (Right to left) Forming, pressing, and drying



Illus. 5. The drying loft

Sizing the Sheet

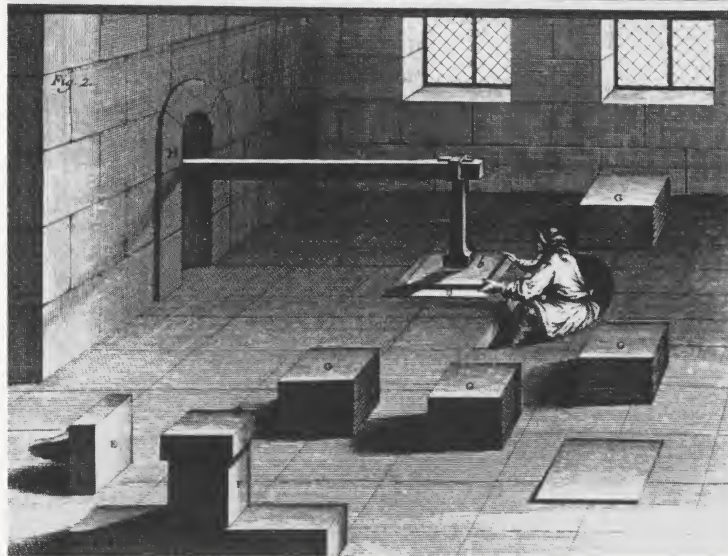
Once dried, the sheets were dipped into size, again pressed, dried, and pressed again. The use, as early as 1283, of animal gelatin size, which made paper almost as good as vellum for writing, was one of the great western innovations in papermaking. European scribes used sharp quill pens, which tore at less strongly sized papers.



Illus. 6. Sizing

The sizing operation was called “the slaughterhouse” because so many sheets were ruined in the process. “Internal” sizing, adding size to the stuff before forming the sheet, was known in the mid-eighteenth century and became popular with machine papermaking.

Illustration 6: This engraving from Lalande shows (left to right) the boiling of skins and parts to make the size, the straining of size, finished sheets being dipped into a vat of size, the pressing of sheets, and the capturing of excess size for reuse.



Illus. 7. Finishing

Finishing

After sizing, writing paper was smoothed by rubbing or hammering. The paper would then be inspected, sorted, and packaged. The average product of a one-vat mill was two thousand reams per year, but this varied widely, depending on local practices and the size and quality of the paper being made.

Illustration 7: In this print from Lalande, the women are burnishing the paper, inspecting, sorting, and packaging it. The man (lower panel) is working at a glazing hammer, which was used in many mills as an alternative to the labor-intensive hand burnishing.

Modern Hand Papermaking

A papermaking machine was invented in 1798 in France and became commercially available in 1807. The economic advantages of machine-made paper were so great that, by 1865, with the exception of a mill operated by L. L. Brown from 1880 to 1907, the last hand papermaking mill in the United States closed down. The true revival of hand papermaking could not have occurred without Dard Hunter (1883–1966), who left Elbert Hubbard's Roycroft Shop for England, where he discovered handmade paper and the surviving hand papermaking firms. Hunter learned to make paper, and for a time operated a commercial hand papermaking mill. As the author of seminal studies in paper history—several produced on his own paper with his own type at his own press—Hunter was the inspiration for the next generation of papermakers, who learned to make paper from his books and benefited from his advice.

The revitalization of hand papermaking in America in the 1960s and 1970s was a response to the need of artists and printmakers for fine paper, and currently a number of artists are exploring papermaking as a medium. Fine presses are taking advantage of the myriad kinds of handmade paper available; papermakers take up printing, and printers, papermaking. Claire Van Vliet, proprietor of a private press, the Janus Press, for

example, is an artist who often works in paper. Others, like Henry Morris and Peter and Donna Thomas, combine a Hunter-like variety of professions: papermaker, printer, and paper historian.



Illus. 8. The Quirindi Paper Mill and Print Studio, South Australia

Illustration 1: Peter and Donna Thomas are Santa Cruz-based papermakers, paper historians, and printers who have published a number of books on papermaking. The photograph is of Peter Thomas forming a sheet.

Illustration 8: Quirindi Handmade Paper is the largest hand papermaking mill in South Australia. Established by Ruth Creedy and Heather McDonald in 1985, the mill produces paper made from native plants. The word “Quirindi” is an Aboriginal word meaning “meeting place of waters,” appropriate for a mill on a pond fed by streams. Illustration 8 shows photographs of the Quirindi Paper Mill and Quirindi Print Studio.

An Odd Sort of Author

Henry Fielding, Writer and Magistrate

FRANCINE L. ALFANDARY

On January 1, 1753, Elizabeth Canning, an eighteen-year-old servant, disappeared after spending New Year's Day with relatives outside of London. The party had ended after nightfall. Dressed in her holiday best and carrying a few shillings, the young woman had set out alone through the unlit streets.

She didn't return for four weeks. Canning finally reappeared, filthy, emaciated, and dressed in rags. She told a lurid tale of abduction and torture, claiming she had been kidnapped by two "footpads," or thugs, who robbed her, knocked her unconscious, and dragged her to a house ten miles outside the city. There, an old gypsy woman and two younger women promised Canning nice clothes and pocket money if she would join their brothel. Canning held fast to her virtue. Furious, the women stole her bone stays and locked her in a dark loft. After four weeks, Canning, barely alive, pried the boards off the window of her prison and escaped. Elizabeth Canning became a media sensation. London was captivated by the tale of the simple virgin and her loathsome captors. But was she telling the truth?

It fell to Henry Fielding (1707–1754) to decide. The author of *Tom Jones* had reached the magistracy after a long and often disappointing career as a writer and lawyer. Columbia University's Rare Book and Manuscript Library contains a rich collection of Fielding's pamphlets on law and criminal justice, including his fascinating account of the sensational Canning case.

Fielding had struggled for many years to achieve a position of respectability. His maternal grandfather, Sir Henry Gould, was a distinguished judge on the King's Bench, but his father was a debt-ridden English soldier, and his mother died when he was barely eleven. Her death led to Fielding's first encounter with the law. When Fielding's father took a second wife—a Roman Catholic

woman, rumored Italian—Fielding's maternal grandmother sued to deprive Fielding's father of custody of her grandchildren. Consequently, Fielding spent the balance of his childhood as a ward of the court.



Henry Fielding; engraved portrait from a miniature once owned by his granddaughter

After leaving school at the age of seventeen, the charismatic and sharp-witted Fielding settled in London, adopting the life of the young playwright-about-town. His bawdy comedies reflected his own inclinations, for he made no secret of his interest in the “voluptuous” of every social rank. His conquests ranged from a fifteen-year-old heiress to the local prostitutes.

Fielding was, like his character Tom Jones, “a good-natured Libertine,” but his sexual permissiveness contrasted sharply with his civic high-mindedness. He deplored his era’s flourishing corruption and crime and wrote several satirical plays about politics and the law. In one play, he mockingly described a character as “sober as a judge.” His sharpest barbs were aimed at England’s wily prime minister, Sir Robert Walpole, who was renowned for protecting political allies and contributors. In 1729, for instance, a wealthy English gentleman was convicted of raping his maid, but before the man could serve his jail time, Walpole arranged a royal pardon. Fielding drew inspiration from this episode for his successful 1730 comedy, *Rape Upon Rape, Or the Justice Caught in His Own Trap*. But when Fielding brazenly mocked the prime minister and King George II in the *Historical Register for the Year 1736*, Walpole put an end to Fielding’s career as playwright. Parliament enacted a new law, the Theatrical Licensing Act, under which no play could be produced in England without the prior approval of government censors. (This Licensing Act, which was not repealed until 1964, was eventually used to suppress works by Ibsen, Shaw, and Beckett, among others.)

Barred from the theater, Fielding turned to the law. He completed his legal studies in half the usual time and began his practice in 1740. Despite his legal ability and social connections, Fielding failed to attract clients. His reputation as a satirist of the judicial system preceded him, forcing him to supplement his meager legal fees with his writing. Although he is best remembered for his comedic novels—notably *Shamela* (1741) and *Tom Jones* (1749)—he was most active as a political journalist, having begun in the 1730s to write anonymous articles and editorials for the newspaper of the opposition party. Like his plays, his articles served to inflame public sentiment against Walpole. In fact, Fielding founded a newspaper in 1739, the *Champion*, whose primary purpose was to attack the prime minister. A typical *Champion* article accused Walpole of managing the affairs of state for the sole benefit of himself and his relations, dependents, and satellites.

The article pointed out that Walpole earned five thousand pounds a year, yet spent twenty thousand.

Fielding grew so notorious as a journalist that Walpole repeatedly tried to bribe him into changing allegiances. Although Fielding could have used a government sinecure, he refused to join Walpole's camp. Fielding's recent biographers, however, believe that he was not wholly incorruptible: he occasionally accepted money in exchange for agreeing not to print certain news items.

Fielding's comedic masterpiece, *Tom Jones, or, a History of a Foundling*, appeared in 1749. It reveals Fielding's mastery of the law and his scorn for those who misuse it. The title character is, for the most part, decent and ethical. His troubles—the unjust banishment from his home, his separation from Sophia Western, and his near-execution for a murder he did not commit—are brought about by the connivance and treachery of his rival, Master Blifl.

Tom Jones shares Fielding's sexual permissiveness as well as his high ethical standards. Tom blithely sleeps with a succession of women even while pining for the virginal Sophia. Fielding himself, as a middle-aged widower, seduced his late wife's personal maid, but while Tom failed to make an "honest Woman" of any of his lovers, Fielding married his pregnant mistress.

In those pre-Scott Turow days, the public looked askance on a novelist/lawyer. A 1748 letter to a London newspaper called Fielding "an odd sort of author this! A kind of Jack of all Trades! A would-be humourist, a farce maker, a journal scribler, a mock lawyer, a novel framer."

Fielding's years of vocal opposition to the government finally paid off. In 1748, Walpole's government fell. The new government rewarded Fielding with the job of magistrate for Westminster, and shortly thereafter he was appointed the magistrate for Middlesex as well.

Fielding had several duties as magistrate. He issued licenses to pubs and other businesses and performed clerical functions. For minor crimes, Fielding served as prosecutor, judge, and jury.

When the crime was a major one—as in the Canning affair—Fielding acted as “Court Justice,” or prosecutor. He interviewed witnesses, amassed evidence, and prepared the crown’s case against the accused. The case would then go to the criminal court at the Old Bailey, where a jury would review Fielding’s findings and decide on the guilt or innocence of the accused. There was little latitude in sentencing. The punishment for serious crimes was hanging or “transportation” to America, while lesser criminals were branded or sent to jail.

The office of magistrate had its origins in rural England. Each parish had its parson, its constable, and its magistrate. The magistrate, a member of the local gentry, adjudicated disputes, supervised the constable, and generally kept the peace in the parish. Often he had no legal training and served without pay for an indefinite term.

Fielding poked gentle fun at two such country magistrates in *Tom Jones*. Mr. Allworthy is honest and fair, if incompetent. At the paternity hearing of a man accused of fathering Tom Jones, Mr. Allworthy relies on the testimony of the man’s jealous wife. Such testimony was forbidden under English law, a point that does not trouble the magistrate because he is ignorant of the law. Mr. Allworthy’s findings turn out to be erroneous. Similarly, Mr. Western is the uneducated and quick-tempered magistrate of a neighboring parish. He nearly sends a servant to jail for calling Western’s sister “ugly,” but Mr. Western’s law clerk reminds him that the servant’s actions were not, in fact, illegal. Both Mr. Allworthy and Mr. Western became magistrates by virtue of their money and social standing. Fielding deftly contrasts their judicial skills with those of the law clerk, who has the training, but not the social position, to be a magistrate.

In London, then the largest city in the world, the members of the local gentry were unwilling to assume the job of magistrate. The task of keeping the peace in that crime-ridden urban environment posed an immense burden. London magistrates were typically ambitious men of low social rank who, rather than instilling

law and order, often became corrupt themselves. For example, a magistrate might issue a warrant against an innocent person for a nonexistent crime. The constable would execute the warrant and bring the suspect to the magistrate for questioning. The magis-

A N

E N Q U I R Y

Into the CAUSES of the late
Increase of Robbers, &c.
WITH SOME
PROPOSALS for Remedying this
GROWING EVIL.
IN WHICH
The Present Reigning VICES are impartially
exposed; and the Laws that relate to the
Provision for the POOR, and to the Punish-
ment of FELONS are largely and freely ex-
amined.

Non iam sunt medicari hominum libidines, non humane audacia ac tolerantia. Nihil cogitur nisi cadere, nisi incendia, nisi rapina. Cic. in Catil. 2^a.

By HENRY FIELDING, Esq;
Barrister at Law, and One of His Majesty's Justices
of the Peace for the County of *Middlesex*, and for
the City and Liberty of *Westminster*.

L O N D O N :

Printed for A. MILLAR, opposite to *Katherine-Street*,
in the *Strand*. M.DCC. LI.

[Price 2 s. 6 d.]

A

C L E A R S T A T E

O F T H E
C A S E
O F
ELIZABETH CANNING,
Who hath sworn that she was robbed and almost starved
to Death by a Gang of Gipsies and other Villains in
January last, for which one MARY SQUIRES now
lies under Sentence of Death.

*Quæ, quia sunt admirabilia, contraque Opinionem
omnium; tentare volui possentem proferri in Lucem, &
ita dici ut probarentur.*

CICERO. *Parad.*

By HENRY FIELDING, Esq;

L O N D O N :

Printed for A. MILLAR in the *Strand*,
M.DCC.LIII.

(Price One Shilling.)

Two pamphlets written during Fielding's career as magistrate: in the *Enquiry* he proposes methods for dealing with the crime problem, and in *Elizabeth Canning* he lays out the strange facts of that case and defends his actions.

trate would then release the suspect upon payment of bail, which would be divided between the magistrate and the constable. Other magistrates accepted pay-offs from local brothel-keepers in exchange for non-prosecution.

Fielding assumed his duties at a time when the London crime rate was skyrocketing. A long series of wars with France ended in

1748, leaving thousands of discharged soldiers and sailors with no occupation or income to roam the streets in gangs, assaulting and robbing passers-by. There were approximately seventeen thousand gin shops in London. Prostitutes were everywhere, making "sin cheap," and beggars and petty thieves abounded. Fielding wrote in his *Enquiry into the Late Increase of Robbers* (1751), "the very Dregs of People . . . disdain the Wages to which their Industry would intitle them; and abandoning themselves to Idleness, the more simple and poor-spirited betake themselves to a State of Starving and Beggary, while those of more Art and Courage become Thieves, Sharpers and Robbers."

After years of vocal social criticism, Fielding at last had the opportunity to reform English society at the most fundamental level. He acted quickly to make changes. Fielding saw the urgent need for an organized police force in London, realizing that the patchwork band of watchmen and constables was wholly inadequate to guarantee security on the London streets. The watchmen, he wrote, were "chosen out of those poor old decrepit People, who [were] from their Want of bodily Strength" unable to find other employment. The watchmen were armed only with sticks, "which some of them [were] scarce able to lift." The gangs, by contrast, each numbered as many as twenty armed men. Fielding proposed a legislative solution. He submitted a bill to Parliament to establish a professional watch force of able-bodied men. To discourage corruption, he envisaged harsh penalties against abusive watchmen: a month's hard labor and discharge from the force.

Rather than waiting idly for Parliament to act on his suggestion, Fielding recruited a volunteer force of "brave Fellows" to assist him in apprehending criminals. His "Bow Street Runners" stood ready to pursue criminals "to any Part of this Town or Kingdom on a Quarter of an Hour's Notice." In effect, he became the police chief of London's first police force.

Fielding's plans for reform did not end there. He devised, for example, an ingenious solution to the problem of fencing stolen

goods in London. He and his younger half-brother, John Fielding, founded a newspaper. This paper, financed largely by subscriptions from London pawnbrokers, encouraged victims of theft to submit notices detailing the items stolen, date of theft, and, if available, a description of the thieves. Pawnbrokers were instructed to send word to Fielding when the stolen items were offered for sale, and he would then dispatch a constable or his Bow Street Runners to nab the thieves.

Fielding also used modern methods of immunization of witnesses to break up gangs. When a gang member was apprehended, he might be offered the chance to become a "Crown witness" and thereby receive immunity from prosecution in exchange for testifying against his accomplices. As Fielding explained, "one of the Gang, who being taken up, perhaps for some other Offense, and thinking himself in Danger of Punishment, chooses to make his Peace at the Expense of his Companions."

Fielding saw to it that his cases were mentioned in the local papers. His clerk wrote the reports, including the names of criminals and victims, details of the crimes, and the punishment meted out. The publicity served to increase confidence in the criminal justice system, and Fielding's personal reputation was enhanced by the tales of his war against crime. Fielding also used these law reports to educate his readers about the law, slipping in legal information much as he had done in his novels. For example, he appended this note to a report of a sailor's arrest for assault with a dangerous weapon: "It may perhaps be of some Advantage to the Publick to inform them (especially at this Time) that for such Persons to go about armed with any Weapon whatever, is a very high Offence, and expressly forbidden by several old Statutes still in force, on Pain of Imprisonment and Forfeiture of their Arms."

Fielding dispensed quick justice in his courtroom, rendering his verdict and sentence on the spot. A convicted thief could end up in prison less than a week after the theft occurred. Approximately one-third of the accused seen by Fielding were women. Many were charged with prostitution or begging, but there were also a

fair share of female robbers. Mary Anthony and Mary Batty were typical. They had assaulted a woman named Elizabeth Cosen on the street and stolen her straw hat and lace handkerchief. Fielding sentenced the two thieves to the local jail.



"Gin Lane"; William Hogarth depicted in his engravings the poverty and vice that flourished in eighteenth-century London.

The great majority of cases that occupied Fielding were routine and sad. Vagrants who had made their way to London had to be returned to their local parishes. Prostitutes had to be examined and "corrected." As the "correction" consisted of a term in Bridewell, a notorious jail, Fielding preferred to release the prostitutes if he thought there was a chance they might repent. Fielding

called Bridewell “a School rather for the Improvement, than for the Correction of Debauchery.”

In one instance, a young woman was pickpocketed at a theater. She ran in tears to Fielding’s courthouse. When he discovered that



William Hogarth’s engraving “Cruelty in Perfection” tells a story reminiscent of the brutal crimes that Fielding encountered.

she was more concerned about missing the play than about catching the criminal, he provided her with a free pass to the theater.

Fielding’s reputation as a magistrate suffered two serious blows. The first, the Penlez affair, started on a July weekend in 1749 while Fielding was out of town. Three sailors on leave were robbed at a brothel on a Saturday afternoon. The men returned

late that night with reinforcements. The angry sailors rampaged through the house, throwing mirrors, furniture, and curtains out the windows. They tore the clothes off the prostitutes' backs and turned the naked women outside. The rioters then made a huge bonfire of the looted goods. Only the speedy intervention of the fire brigade saved the neighboring houses from the conflagration. The next night the rioters destroyed another neighborhood bawdy-house, the Bunch of Grapes, and then moved on to a third brothel, the Star.

The neighbors may have been pleased to see the brothels destroyed, but they feared for their own property. They appealed for troops to quell the riots. With Fielding out of town, there was no magistrate available to sign the order. At last, the local garrison commander agreed to bring in forty soldiers to disperse the mob. Among the arrested was a young wig-maker, Bosavern Penlez, who was captured carrying an armful of lace caps, handkerchiefs, and aprons.

Fielding learned about the riot on Monday afternoon. He charged Penlez with violating the Riot Act, a rarely invoked statute carrying the penalty of death. After questioning the witnesses, the brothel-keepers, and Penlez, he judged the accused to be guilty. The case then proceeded to a jury trial. Public sympathy ran high for Penlez, a clergyman's son. In the public's view, Penlez was to be commended for trying to rid the neighborhood of its brothels. The jury convicted Penlez but recommended leniency in sentencing. Several hundred residents of the parish in which the riot had occurred also petitioned the Duke and the King for clemency. Their efforts were to no avail; Penlez was hanged on October 18, 1749.

The public blamed Fielding. Newspaper editorials suggested that he engaged in "the Protection of Brothel Houses" in exchange for "divers valuable Considerations." Fielding responded with a pamphlet of his own, *A True State of the Case of Bosavern Penlez*, in which he rejected the argument that the rioters sought

only to rid the parish of prostitution. "Wantonness and Cruelty were the Motives of most," said Fielding. He also rejected selective enforcement of the law; clergyman's son or not, Penlez was a lawbreaker and therefore deserved to hang.

The Canning matter further tarnished Fielding's reputation. At a public hearing in his courtroom, Fielding questioned Elizabeth Canning, the old gypsy woman, and the witnesses. He estimated that Canning was telling the truth. The jury trial lasted seven days, making it the longest and most-publicized criminal trial to date. The jury agreed with Fielding, and Mary Squires, the old gypsy woman, was sentenced to death by hanging.

The public rejoiced, but some of the Old Bailey judges were dissatisfied. Witnesses for the defense provided Mary Squires with an alibi. A rival magistrate, Sir Crisp Gascoyne, accused Fielding of concealing evidence and then charged Canning with perjury. Fielding once again carefully examined Canning in public. Although he remained convinced of Canning's honesty, he stood alone. Mary Squires went free, and Canning was convicted of perjury and "transported" to America.

Fielding retired from the bench soon thereafter. Ill and destitute, he went to Lisbon to die. Despite his accomplishments on the bench, Fielding never won the esteem he sought. He was remembered upon his death for his healthy enjoyment of wine and women, and his contemporaries eulogized him as a dissolute writer. "A contrary conduct," went a typical memorial, "would certainly have procured him higher esteem in the world."

Our Growing Collections

JEAN W. ASHTON

Backer gift. Several volumes of clippings, as well as books from his library and letters to him from Ronald Reagan and Lucius Clay, have been added to the John Backer papers by his widow, Mrs. Evelyn Backer. Backer (A.M., 1955) was the author of several books on international affairs and served in the Economic Division of General Clay's military government in Germany from 1945 to 1948.

Brown gift. Mrs. Mary Murray Brown, the niece of Columbia's twelfth president, Nicholas Murray Butler, has donated to the Libraries the travel diary of their mutual ancestor Morgan John Rhees (also spelled Rhys). Rhees, a Baptist minister from Wales, traveled throughout New York and the middle colonies in 1794 and 1795, seeking a new home for his dissident congregation. Rhees's diary contains curious and sometimes pungent observations about the nation in its infancy: "In company the other day," he notes, "when observing what madness it would be for England to run the risk of a war with the United States, a lady exclaimed: 'What! Great Britain conquer America! No; we might take up that Little Island and plunge her into one of our lakes!' If American women have imbibed such spirit, what are you to expect from the men?" He also observes that Columbia College "is established on a very liberal plan, and likely to be the seat of scientific knowledge." Rhees includes vivid pictures of life on the frontier, describing at length his encounters with both friendly and hostile American Indians. Along with the diary, Mrs. Brown contributed several related items, including an early nineteenth-century handwritten manuscript memorial of Ann Loxley Rhees, the wife of Morgan John, prepared by her daughter Eliza Murray and copied in elegant calligraphy by her grandson.

Henneman gift. Sixty letters have been added to our collection of William Peterfield Trent papers by Mr. John Bell Henneman, Jr. Trent, a professor of English literature at Columbia from 1900

until 1929, was also an editor of the *Sewanee Review*, as was the donor's grandfather, John Bell Henneman, to whom most of the letters in the gift are addressed.

International Institute for Rural Reconstruction gift. The archives of the International Institute for Rural Reconstruction (IIRR) and



Dr. Y. C. James Yen, founder of the International Institute of Rural Reconstruction, in China, 1930 (IIRR gift)

the personal papers of its founder, Y. C. James Yen, have been donated to the Libraries. This significant collection dates from the 1920s and includes handwritten notes and diaries, speeches, records, and correspondence with such figures as Pearl Buck, Justice William O. Douglas, Henry Luce, and Eleanor Roosevelt.

Yen, educated at Princeton and Yale, worked during World War I as a volunteer helping the illiterate Chinese workers—who had been imported to dig trenches in Europe—write letters home. By means of a simplified Chinese alphabet, he taught thousands of laborers to read. After completing his education in America, he returned to China and instituted what came to be known as the Mass Education Movement, a literacy program that soon expanded to include instruction in public health and modern farming methods. Following the Second World War, he successfully lobbied for the creation of the Chinese-American Joint Commission on Rural Reconstruction. After the Communist takeover, the headquarters of the organization moved to Taiwan, where the commission was instrumental in promoting economic development, and then to the Philippines. Today, training centers also exist in Thailand, Ghana, Guatemala, Colombia, and India. The IIRR archives join other collections of related scope in the Libraries, including those of the American Bureau for Medical Aid to China and Indusco, Inc., which organized industrial cooperatives in China. We are happy to add that the IIRR concurrently made a donation of ten thousand dollars to the Rare Book and Manuscript Library to facilitate processing and cataloguing of the papers.

Kelleher and Moore gift. More than two hundred items have been added by Mrs. Bradford Kelleher and Mrs. Sarah Moore to the papers of their father, Douglas Moore (L.H.D., 1963), including the complete manuscript orchestral scores for *Moby Dick* and *Four Museum Pieces* and working sketches for *Moby Dick* and *Giants in the Earth*, as well as printed scores and blueprints of scores for such works as *Carrie Nation*, *Wings of the Dove*, and *The Ballad of Baby Doe*. Moore, composer of many well-known operas, was also a professor of music at Columbia University from 1926 until 1962.

Kisluk gift. After the Russian Revolution broke out in 1917, Isaak Naumovich Altschuller (1870–1943), a medical practitioner in Yalta specializing in the treatment of tuberculosis, was forced to

emigrate with his family, first to Constantinople and eventually to Prague and New York. Thanks to the generosity of Mr. Eugene R. Kisluk, the Rare Book and Manuscript Library is now in possession of Dr. Altschuller's papers, a collection of almost four hundred items including personal and professional correspondence, documents, manuscripts, printed materials, photographs, and drawings. Many of the Altschuller papers document with great vividness the history and immediate consequences of the war in the Crimea and the role played in it locally by Dr. Altschuller, who was active in the Yalta chapter of the All-Russian Zemstvos Union and later served as president of the Medical and Sanitary Commission of the Constantinople Committee to Aid Starving Russia. Letters to Dr. Altschuller also include descriptions sent to him from France in 1940 and 1941 by Prince P. Dolgorukov and Prince V. Obolenskii that depict conditions among Russian émigrés during the early years of the German occupation. The Kisluk gift will join similar materials in the vast Bakhmeteff Archive of Russian and East European History and Culture.

Lerman gift. Mr. Leo Lerman has made two separate donations of proofs and first editions of contemporary authors, totaling 145 titles. We were pleased to put one of his gifts, a proof copy of the new Library of America edition of the three versions of Frederick Douglass's autobiography, on exhibit in February in the Kempner Exhibition Room, along with several of the early editions of the book held by the Libraries.

Lieberman gift. Otto Rank's personal copy of Sigmund Freud's final book, *Der Mann Moses*, has been given by Dr. E. James Lieberman to the Otto Rank papers. The book, a first edition (later printing) with the dust jacket, inscribed by Rank and dated July 5, 1939, was given to Dr. Lieberman by Estelle Buel Rank Simon, late wife of the noted analyst and scholar.

Loeb gift. Mr. Michael Loeb (A.B., 1950) has presented a water-color drawing by Arthur Rackham, adding an evocative and

interesting image to our extensive collection of that artist's works. The painting, part of the Rackham series illustrating the English retelling of the *Nibelungenlied*, depicts Brunhilde kneeling before Wotan: "Father! Father! Tell me what ails thee? With dismay thou art filling thy child." It appears in *The Rhinegold and the Valkyrie* (London: Heinemann, 1910, p. 112).



Arthur Rackham's watercolor drawing depicting Brunhilde kneeling before Wotan, published in *The Rhinegold and the Valkyrie*, 1910 (Loeb gift)

Lohf gift. To his many generous donations in the past, Mr. Kenneth A. Lohf (A.M., 1950; M.S., 1952) has added thirty-one books in the fields of art, literature, history, and biography. Particularly noteworthy are the four volumes, in very fine condition, of the *Savoy*, a scarce English literary periodical of the 1890s, and a full run of the wartime publication *Bugle Blast: An Anthology from the Services*, 1943–1947.

Matthews gift. Mr. John L. Matthews, Jr., has donated twenty-five letters and books to the Herbert L. Matthews collection. Matthews (A.B., 1922), a *New York Times* correspondent, had a particular interest in the Cuban revolution and the rise of Fidel Castro.

Palmer gift. To his previous donations of contemporary books and first editions, Mr. Paul R. Palmer (M.S., 1950; A.M., 1955) has added 133 books and fifteen inscribed photographs of actors, including such Hollywood luminaries as Dick Powell, Joseph Cotten, Constance Bennett, and Ruby Keeler. The donation of books includes a first edition of the five-volume autobiography of Cecil Roberts and a first American edition of the multi-volume publication of *The Diary of Virginia Woolf*, as well as signed copies of Calvin Trillin's memoir, *Remembering Denny*, and Armistead Maupin's *Maybe the Moon*.

Schaeffler gift. Mr. Sam Schaeffler and his wife, Katalin, have once again presented the Libraries with a variety of rare and unusual materials. To our collection of literary posters, they have added two advertisements for the *Saturday Evening Post* announcing new works by the American poet Edwin Markham. A large type-specimen poster from Wilson and Sons, 1783, is a welcome addition to our strong collection in graphic arts and printing history. In addition, the Schaefflers have donated a rare portrait etching by Philibert Louis de Bucourt (Paris, 1790), depicting the marquis de Lafayette as commanding general of the National Guard during the French Revolution, and an unusual eighteenth-century German illuminated prayer book. The latter, illustrated by an untrained hand, is of particular interest because of the contrast it provides with earlier, more sophisticated devotional works already in the collection.

Swanberg gift. John W. Swanberg and Sara V. Swanberg have donated a large group of manuscripts and correspondence for addition to the collection established by their father, author and biographer William A. Swanberg. The collection, consisting of

approximately 10,300 items, includes manuscripts of many of the author's important works, among them his biographies of William Randolph Hearst, Joseph Pulitzer, and Theodore Dreiser. During his long career, Swanberg made many friends and corresponded with a wide variety of public figures and literary scholars, including Louis S. Auchincloss, Jacques Barzun, William Randolph Hearst, Jr., Richard M. Nixon, Rex Stout, and Louis Untermeyer.

Van Vliet gift. The proprietor of the Janus Press, Ms. Claire Van Vliet, has presented Ruth E. Fine's *The Janus Press, 1981-1990 Catalogue Raisonné*. The copy presented is one of one hundred copies specially bound by Stephanie Westnedge for friends of the Janus Press and is inscribed to Columbia University.

Vare gift. Mrs. Beatrice Vare, a loyal friend of Columbia, has presented to the Libraries the famous "Dali Bible." Printed at the Officina Graphica in Milan, 1967-1969, the work is one of 1,499 numbered copies bound in leather and decorated in gold and illustrated with 105 lithographs by Salvador Dali, who, with a rococo flourish, inscribed each of the five massive volumes to Mrs. Vare's late husband Dr. Louis A. Rosenblum (A.B., 1931).

Webb gift. Correspondence, manuscripts, and printed material relating to three distinguished professors of history have been donated by Professor Robert K. Webb, University of Maryland. The donation of circa one thousand items contains manuscripts, notes, files, and correspondence, including an unpublished manuscript on industrial Britain by his colleague and co-author John Bartlett Brebner (Ph.D., 1927), Gouverneur Morris Professor of History, who taught at Columbia from 1925 until his death in 1957; papers having to do with the late professor of history Stephen Koss (A.B., 1962; A.M., 1963; Ph.D., 1966), including his correspondence with Professor Webb; and a group of biographical materials relating to the historian Garrett Mattingly, professor of history at Columbia from 1948 until 1962.

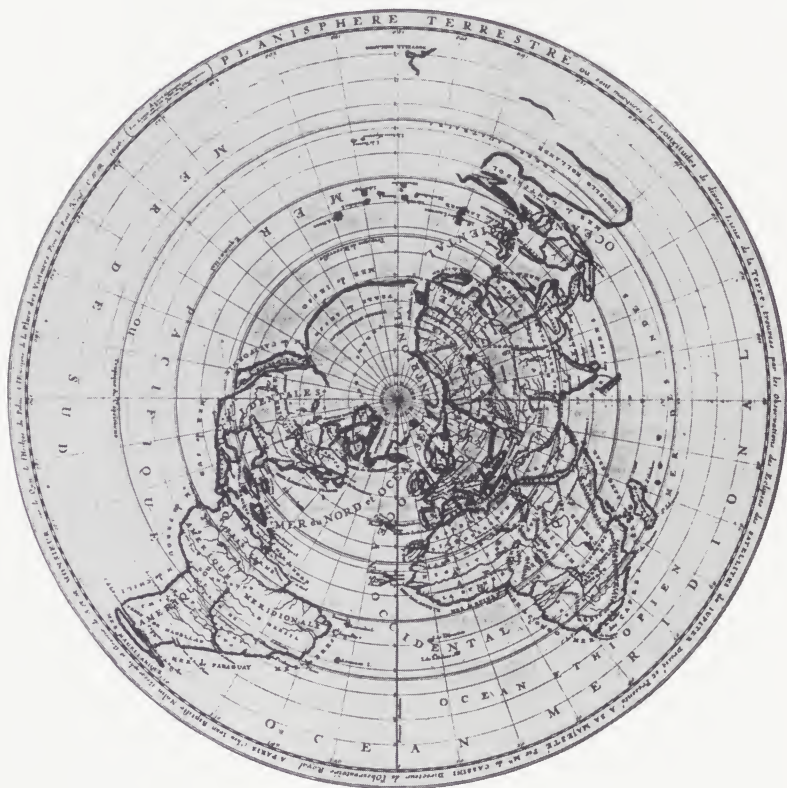


Joshua commanding the sun to stand still; illustration by Salvador Dali from the "Dali Bible," 1967–1969 (Vare gift)

Weil gift. Mr. James Weil has presented a copy of his *Keats on Board the Maria Crowther*. The 1986 printing, done by the Stamperia Valdonega from Dante type and with a woodcut by Jacques Hnzidovsky, is in an edition of sixty copies designed by Martino Mardersteig.

The World on Paper

A Celebration of the Mapmaker's Art



Jean-Dominique Cassini, *Planisphère Terrestre* (Paris: Jean-Baptiste Nolin, 1696). One of more than seventy-five atlases and maps on view through June 3, 1994, in the Kempner Exhibition Room, Rare Book and Manuscript Library, Butler Library, sixth floor.

CONTRIBUTORS TO THIS ISSUE

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